

Ascending Cadence Gestures, A New Historical Survey, Part 4b: 1780-1860, Polkas

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Abstract:

This is Part 4b of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. The repertoire here is polkas published in Europe or the United States between 1840 and 1861. Composers include, among others, Barili, D'Albert, Dodworth, Dressler, Grieg, Grobe, Lumbye, Rziha, Smetana, Johann Strauss, jr., Johann Strauss, sr., Valentini, Viereck, and Zawadzki. An appendix lists polkas mentioned in other publications of mine.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs. Musical examples come from public domain sources, most of them downloaded from IMSLP (<http://imslp.org>), the Library of Congress, the Levy Sheet Music Collection, or the Internet Archive. Any figures occasionally drawn from published sources that may still be under copyright are condensed, edited, and/or annotated and conform to Fair Use guidelines. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](#). All new material and the compilation copyright David Neumeyer 2020.

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§ 5b: List of polkas discussed in [Complex upper-voice cadential figures in traditional tonal music](#) (2014), in order of presentation there.

§ 5c: List of polkas discussed in [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#) (2015), in order of presentation there.

Introduction

For background information and discussion of goals and methods in this multi-part essay, please refer to the file *Ascending Cadence Gestures, New Historical Survey: Introduction*: [link to the Part 1 page](#).

As I wrote in the essay [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#) (2015),

[the polka was] the first genre of European music in which the rising cadence gesture became commonplace. The reason is uncertain, but I would speculate that it had to do with a small number of melodic prototypes that were reused frequently once the dance became popular (in other, words, it was partly a product of the dance's very speedy rise to popularity) and [perhaps more importantly] with the 'upbeat' mood and physical movements of the dance, in contrast to the waltz, which began each six beat group (or in some styles even each three beat measure) with a pronounced dip downward.

The polka, by contrast, had a "basic figure [that] was easier to execute, its characteristic lilting *chassée* step—somewhere between a slide and a hop—was infectiously pleasant, and ironically it was easier to start and maintain the turning figures from which the waltz took its name (German: *walzen* = turning)." In the limited repertoire of duple-meter dances, the polka was also more interesting: the galop, common since about 1820, was "mostly a matter of running across the room while in a partner hold."

The polka also arrived at an opportune historical moment. Beginning in the early 1830s, dancing masters in the larger cities fed the rapidly growing middle-class appetite for social dancing, in so doing creating variants of established dances—the circling figures were pulled out of the waltz/Ländler promenade, for example, and sped up to become what we now call the Viennese waltz—and new, often hybrid, dances such as the redowa, the mazurka, and oddities like a 5/4 meter waltz. The polka no sooner became fashionable than dancing masters produced a dozen variants, none of these leaving any obvious mark in their music, outside of the 5/4 waltz and the polka-mazurka (essentially a leisurely polka in 3/4 meter).

In this essay I have gathered representative examples of the polka repertoire. As with all the entries in this new historical survey series, the main point is documentation, the demonstration that compositions (and presumably also improvised performances) with ascending and/or upper register "structural cadences" were a regular part of music making in Europe and European-influenced cultures. The sequence is chronological by publication year, starting with the 1840s, the decade in which the polka established its popularity in almost all urban centers, and ending at the (arbitrary) boundary year for Part 4, 1860, which is still well before the close of the polka's heyday, when it began to cede ground among duple-meter dances to the march-related one-step and two-step and a variety of national dances. In this sequence I chose two years—1850 and 1860—in order to suggest that it is not merely a matter of a few polkas with ascending cadences scattered across the decades but that in fact one can find a significant number of them in any single year.

Several numbers, with their accompanying texts, are repeated here from earlier essays; those are marked with an asterisk (*) in the table of contents. The final section of this essay is a list of additional polkas either discussed in other essays published on Texas ScholarWorks or included in the [Rising Lines Table](#).

NB: The New Historical Survey series is divided into five parts: an introduction, and sections to 1650, 1650-1780, 1780-1860, and 1860-US copyright barrier year (currently 1924). Part 4a is the general essay on music from 1780 to 1860; it will be published at a later date.

Here is my summary of issues in analysis of cadence gestures for the waltz repertoire, roughly 1815-1850, from the essay [Ascending Cadence Gestures in Waltzes by Joseph Lanner](#)--see below. When this list was repeated in an essay on Johann Strauss, sr., I added a footnote: "The issues that arise in the waltz in the second quarter of the nineteenth century are to be found—though not in equal measure—in all the popular social dance repertoires of the period, from the mazurka and galop to the polka and the polka-mazurka."

1. Arpeggiated figuration creates 2-3 voices, any of which may conclude.
 1. Any voice may be left "open" in the final chord, with a strongly implied note due to previous figuration (especially when repeated, as most figures are in waltzes).
 2. For traditional Schenkerian readings, one is often obliged to violate the integrity of the voice leading in order to locate a unidirectional line reaching \wedge 1.
 3. Because of the routine ease of movement between the violin registers, voice leading is further complicated by octave shifts, especially in the common closing gesture where a high point is reached in the second or third bar from the end, followed by a drop to the final tonic. I call this the "fall from the dominant."
2. Strains in a binary dance sometimes work individually, so that one cannot automatically assume it is acceptable to use "clues" from one strain to make convincing interpretative decisions about lines in an adjacent strain.
3. One must be even more careful about dance-trio-dance designs, which were by no means universal in performance for dancing, however common they were in publication and—one presumes—in performance for concerts. Regardless, the level of abstraction required to fit a trio's voice leading under one's reading of the menuet often leads to unconvincing analyses overall.

Here are examples of each of these, drawn mainly from Johann Strauss, jr., *Amazonen-Polka*, op. 9 (1845) but bringing in others as needed.

1. *Arpeggiated figuration creates 2-3 voices, any of which may conclude; any voice may be left "open" at the end.* At the top of the next page, see the principal strain in its first repetition, with tonic close. I have added in the E5 that is the appropriate result of the voiceleading of the final phrase. We are obliged to "imagine" this note, but the voiceleading most certainly encourages—I would say obliges—us to do so. Intervals of the octave or the sixth, as here in the antepenultimate bar between F5 and A4, are very familiar, easy figures on the violin—and it must be remembered that, although I am using piano editions for their convenience and ready availability, dance music of the nineteenth century is first of all music for the violin and for string-dominated orchestras. Pianos and wind bands came later.

A musical score for piano, consisting of two systems of staves. The first system has four measures with annotations $\wedge 5$, $\wedge 4$, $(\wedge 4)$, and $\wedge 3$ above the treble staff. The second system has four measures with annotations $(\wedge 2)$, $\wedge 4$, and $(\wedge 3)$ above the treble staff. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*.

Here is the pattern again with voiceleading superimposed. Note the parallel thirds, from the unfoldings (where I have anticipated some notes), the odd gap that would contradict harmony if we tried to follow it through (F5-F#5-G5 doubles the bass line, perhaps the one thing other than parallel fifths that one should assiduously avoid), and the lower register introduced by G4 in bar 2 and picked up in my reduction as A4 in bar 6. This lower register has consequences as a line rises in the cadence, from G4 to A4-B4-and C5.

A musical score for piano, consisting of two systems of staves. The first system has four measures with annotations $\wedge 5$, $\wedge 4$, $(\wedge 4)$, and $\wedge 3$ above the treble staff. The second system has four measures with annotations $(\wedge 2)$, $\wedge 4$, and $(\wedge 3)$ above the treble staff. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. Above the first system, there is a separate treble staff with four measures of music, and above the second system, there is another separate treble staff with four measures of music.

Because of the routine ease of movement between the violin registers, voice leading is further complicated by octave shifts, especially in the common closing gesture in which a high point is reached in the second or third bar from the end, followed by a drop to the final tonic. I will call this feature the “fall from the dominant.” To register shifts: In (a) below, I have isolated the voiceleading sketch and marked the implied register change from A₄ to A₅ and G₅ over the sounded D₅. The “consequences” I referred to above are shown in (b), a simple two-part version of the close. Note that the ascending motion is in the lower voice. I call this quite common figure a “wedge,” where the two voices approach each other from opposite directions. The ultimate derivation of this figure is from the *cadenza perfetta* of early music, where the two voices close with either a 3-1 interval pair or its inverse, 6-8.



To the “fall from the dominant”: These are in fact not common in the polka, which tends to put emphasis on the final bar and its 8th-8th-8th rhythm. The *Amazonen Polka* doesn’t use this typical rhythm, but the sweeping upward scale over the dominant certainly pushes the music toward the tonic. In the waltz, on the other hand, emphasis is often placed on the dominant or even on a pre-dominant sonority.

Here is a dramatic example of the “fall from the dominant” in the third number of a late Strauss waltz, the *Italienischer Walzer*, op. 410:



And here is a much earlier example in a Ländler by Schubert (*Original-Tänze*, D365n1 [1821]):



Here is an equally dramatic figure in a polka with the typical repeated 8th notes. We might call this the “close to the tonic.” From H. C. [Hans Christian] Lumbye, *Jenny Polka* (1850):



And finally, here is one that succeeds in combining both figures, relaxing from the dominant (actually predominant ii6 in the antepenultimate bar) yet not entirely ceding emphasis on the tonic in the final bar. This is *Abbotts Polka*, written by C. D. Abbott and published in New York in 1848.



The clearly iambic rhythms of the first three two-bar ideas make the change in the final two bars more striking than they might otherwise be:



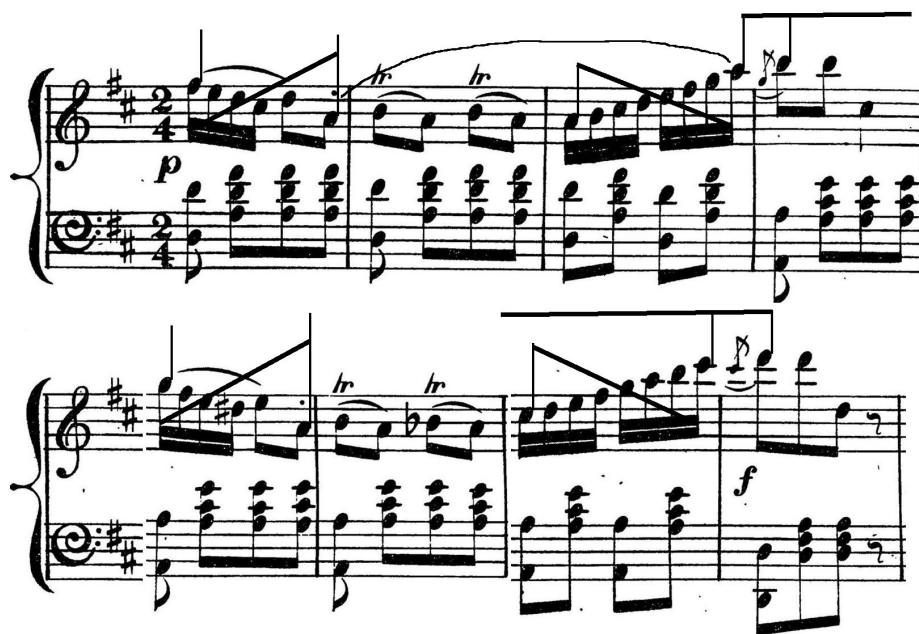
In the third strain, Abbott maintains the iambic rhythm to the end, giving a more typical and invigorating lift to the final 8th note group:



A particular charm of the polka is its combination of a “square-cut” rhythmic-metric foundation with the potential for a pleasant shifting between iambic and trochaic two-bar level hypermeter. The “square-cut” is fully in action in the first strain of Allen Dodworth’s *Dodworth’s Very Best Polka*, published in New York in 1850:



The trochee and the iamb alternate in Francis Rziha’s *Hyacinth Polka*:



The same happens in the first strain of Eliza Valentini's *Adelina Polka* (1852).



George Warren, in the *Glacier Polka* (1848), brings the iamb first and the trochee second. In the varied consequent phrase, the effects are exaggerated.



For traditional Schenkerian readings, one is often obliged to violate the integrity of the voice leading in order to locate a unidirectional line reaching $\wedge 1$. Returning to Strauss's *Amazonen Polka*, we observe that either reading (from $\wedge 3$ or from $\wedge 5$) encounters this problem. In the case of $\wedge 3$, we must read the variant of the basic idea in bars 3-4 differently than the basic idea itself in bars 1-2 (see the graph below the score). And we must read bar 6 differently than bar 2.



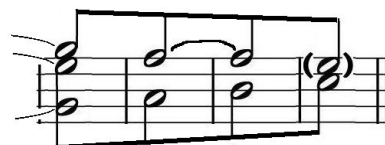
In the reading from $\wedge 5$, the presentation phrase is more musically satisfying, but in order to bring the line down to $\wedge 2$ for the usual interruption, we must read the opening of the consequent phrase differently from the presentation phrase. See at right.



A more satisfactory hearing holds the $\wedge 5$ “abstractly” in the presentation phrase and locates a line in the cadence. This doesn’t solve the F5 problem in bar 6, however (I doubt it can be solved.)



Rewriting this in terms of tonal frames and what I call the proto-background (a foundational interval within which voiceleading moves, more or less freely), we have:



Strains in a binary dance sometimes work individually, so that one cannot automatically assume it is acceptable to use “clues” from one strain to make convincing interpretative decisions about lines in an adjacent strain. ————— One must be even more careful about menuet-trio-menuet designs, which were by no means universal in performance for dancing, however common they were in publication and—one presumes—in performance for concerts. Regardless, the level of abstraction required to fit a trio’s voice leading under one’s reading of the menuet often leads to unconvincing analyses overall.

Neither of these problems of more abstract levels of linear analysis is of much interest here, but it may be useful to comment briefly on formal designs and form functions in polkas of this era. The design of the *Amazonen Polka* is typical of published polkas—practice in performance situations would, of course, have varied widely. Unlike waltz cycles, polkas typically were in dance-trio-dance form, as ABA (sometimes as /:AB:/A) or AB in the polka and a more varied set of options in the trio: here Strauss gives us CDC as C/:DC:/. Many published polkas have introductions and coda-finales, the latter most often consisting of another repetition of one or more polka strains.

Polka.

introduction

A

A repeated

B

B repeated

A

A'

The musical score for the *Amazonen Polka* is presented in piano notation. It begins with an **introduction** in 2/4 time, marked *f* (forte). This is followed by strain **A**, which is repeated. Strain **B** follows, also repeated. The score then shows a section labeled **A**, which is a variation of the first strain. Finally, there is a section labeled **A'**, which is another variation. The score includes dynamic markings such as *f* and *p* (piano), and various musical notations including notes, rests, and accidentals.

C

Trio.

C repeated

D

C

D + C repeated

Finale.
introduction, A + A' Coda

In an accompanying file, I have presented information on formal design and form functions for fifteen polkas. The file is titled "Form functions in some polkas published before 1850 and in 1877: A sampling." The main use for this is as data to support the generalizations I made on the previous page. For more on one of the fifteen (Smetana, *Louisina Polka*), see the next page.

§ 1: Polkas published before 1850

Bedrich Smetana, *Louisina Polka* (Vienna, 1840)

A *very* early example of a salon polka, that is, one meant primarily for performance, and possibly as music for amateur domestic use but less likely to accompany social dancing. The design, however, is based on the sequence-of-strains-with-refrain model that was standard for social dancing and closely related ensemble performance in taverns, dancehalls, and similar venues. Here it is AA'BB'AA' (Trio) CC'CC'DDCC' [da capo] AA'BB'AA'. All strains are eight bars and all have perfect authentic cadences, with the exception of C, where the cadence is imperfect authentic. The keys differ in the way one would expect: A in the tonic, B in the dominant, C in the subdominant, and D in the tonic.

The ascending cadence gesture occurs in the Trio.

[illegible]

Johann Strauss, sr., *Annen-Polka*, op. 137 (Vienna, 1842)

A double neighbor figure about $\wedge 8$ in the first strain, but a clear focal tone $\wedge 3$ (G5) and descent in the second. Only a hint of a wedge figure in C5-D5.



The polka is repeated as the finale. I don't ascribe too much importance to the last exuberant gestures of finales, but here one can very easily see how $\wedge 3$ (G5, 9th bar from the end) turns into $\wedge 5$ (Bb5, 7th bar from the end) and reaches upward to $\wedge 7$ - $\wedge 8$ (D6-Eb6) in the close.



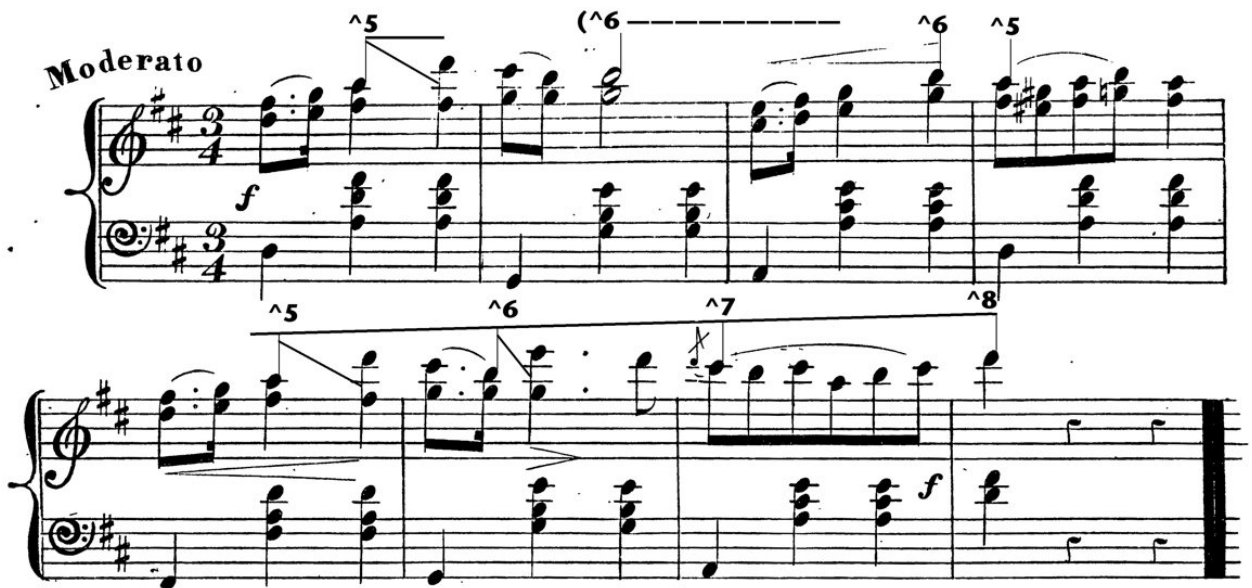
B. H. R., arr., *New York Polka* (Levy) "Melody Collected by B.H.R." 1844

Simple neighbor note to $\wedge 8$ with $\wedge 4-\wedge 3$ as a covering figure.



Francis H. Brown, *Pavonia Polka* (polka-mazurka) (New York, 1845)*

The polka-mazurka is a hybrid type (as the name suggests) whose music can be a mazurka with steady waltz-style accompaniment or a waltz with interjected mazurka rhythms (like the dotted figure that begins this piece) and sometimes also second or third-beat accents. (The polka element is in the dance, not the music -- the characteristic polka hop that occurs on or before the third beat, according to most accounts of the dance: for one such description, see [Ferrero dance manual](#).)



Composer unknown, *The First Taglioni Polka* (Philadelphia, 1845)*

This is an interesting case of the complex registral play that was typical of the violinistic Ländler decades earlier—and a hint of the degree to which the polka was indebted to its triple-meter predecessors. A clear ascent in the melody at first, but with prominent cover tones, D6 in bar 2, F6 in bar 4, that mimic the polka's hopping figure. The cadence in bars 7-8 goes in reverse, $\wedge 3-\wedge 2-\wedge 1$, with unfoldings that maintain the cover tones above. In the repeat of the trio strain, the consequent is transposed up an octave and the cover tones become structural tones that motivate a simple and direct ascending *Urlinie*.

The musical score is written for piano and consists of four systems of staves. The first system is marked "TRIO." and "p". The second system is marked "c.t.". The third system is marked "Cres:". The fourth system is marked "f" and "D. C.". The score features complex registral play with cover tones D6 and F6 in the first system, and a cadence in bars 7-8. The repeat of the trio strain is transposed up an octave, and the cover tones become structural tones.

Marie de Korponay, *Gabriella Polka* (Philadelphia/New York, 1845)*

Very similar to the preceding in the changes wrought by a transposition up an octave in the final statement of the theme strain.

POLKA.

The musical score is written for piano. It begins with the title "POLKA." in bold. The first system shows the piano accompaniment with a treble and bass staff. The second system continues the accompaniment. The third system shows a change in the melody. The fourth system continues the melody. The fifth system shows a change in the melody. The sixth system continues the melody. The final system shows a melodic line with a long note and a final chord.

Johann Strauss, sr., *Marianka-Polka*, op. 173 [1845]

Simple chromatic rising line over V in the second strain.

Polka.

The first strain of the polka begins with a piano introduction marked *f* and *p*. The main melody is in the right hand, featuring a simple chromatic rising line over the dominant (V) in the second strain, which is circled. The bass line provides a steady accompaniment.

In the finale, Strauss takes full advantage of the chromatic ascent—see the circled figures below.

The finale of the polka begins with a piano introduction marked *f* and *p*. The main melody is in the right hand, featuring a simple chromatic rising line over the dominant (V) in the second strain, which is circled. The bass line provides a steady accompaniment. The score includes first and second endings, with the second ending leading back to the beginning.

Johann Strauss, jr., *Czechen-Polka*, op. 13 (1845)

A “stretched-out” wedge, with the first idea descending and then the second ascending in each phrase (note the arrows).



Yet again Strauss takes advantage of these shapes in the finale: repetitions of the rising idea motivate a strong, mostly chromatic ascending close.



Johann Strauss, jr., *Bachus-Polka*, op. 38 (1847)

A common third-pairing, $\wedge 3$ - $\wedge 5$ (as D5-F5), which in this case creates an opening wedge in the cadence.



In the first strain of the trio, metric emphasis (bars 1-2), repetition (bar 3) and sequence (bar 4) combine to make $\wedge_3\text{-}\wedge_2$ unmistakable as a melodic frame, but the inner voice Eb5 moves in parallel to D5 in bar 4, then the voices flip and it is D6 that takes the front of the stage in the cadence, overtopping an implied \wedge_3 (G5).

Johann Strauss, jr., *Explosions-Polka*, op. 43 [1847]

Unusually, it is the trio that offers the titular explosions. In the end a simple rising line emerges from it all—from \wedge_5 as focal tone, then an ascent over $\text{ii}6\text{-V}7\text{-I}$.

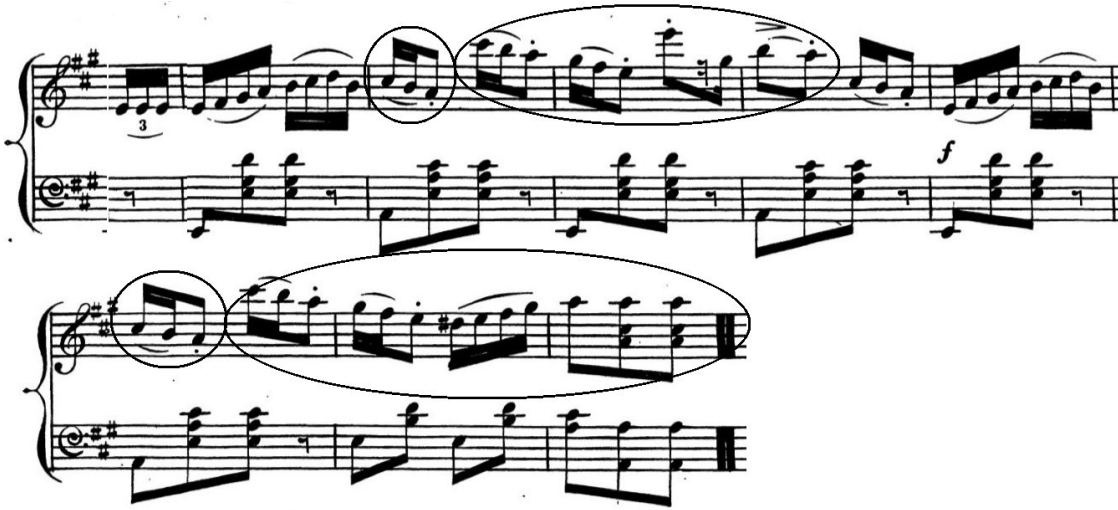
Abbott, *Abbotts Polka* (New York, 1848)

Three strains, each repeated, in the sequence ABCA; keys are I-V-I. In the principal strain, only the barest reference to the upper register and to inner-voice lines to $\wedge 1$ (F#4-G#4-A4 in bars 7-8).

TEMPO
DI
POLKA.

In the second strain, a focal third G#5-B5 opens the way for a rising figure that leads to the 6th octave in the cadence.

Finally, a substantial play of opposing registers. Distilling any sort of line from all this would involve imagined notes, especially the usual $\wedge 2$ (as B5). Even a focal interval (proto-background) is hard to discern.



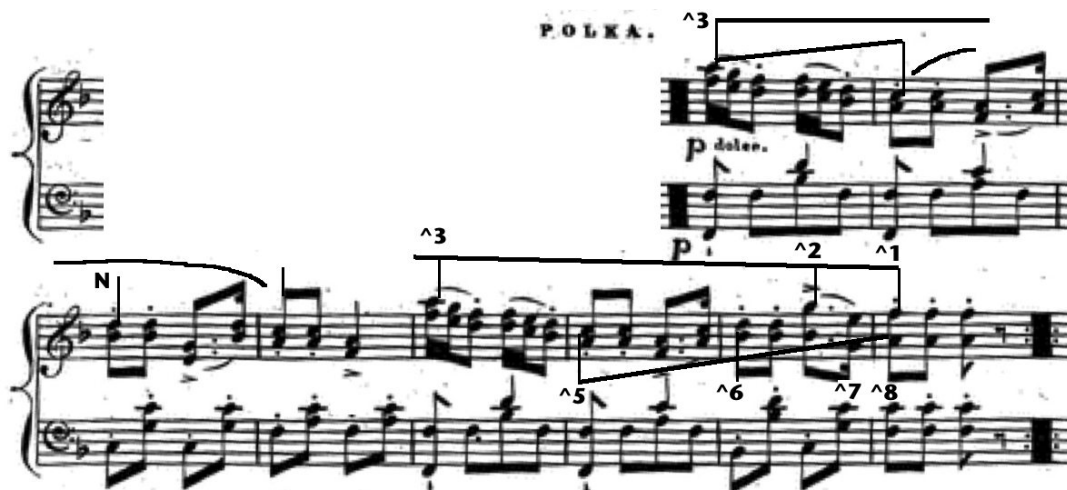
Antonio Barili, *Laura Polka* (Philadelphia/New York, 1848)*

The first strain. For this one, a Schenker graph is provided below the score.

This musical score is for the first strain of 'Laura Polka' by Antonio Barili. It is in D major and 2/4 time. The score features dynamic markings such as *pp*, *ff*, *marcato.*, *leggerissim ff*, and *ppp*. A Schenker graph is provided below the score, showing the underlying harmonic structure with a long-range melodic line in the right hand and a supporting bass line in the left hand.

Henri Herz, *American polkas*, op. 160n1 "The Comic Polka" (New York, 1848)

A wedge with a nice balance of upper (\wedge_3 : A5) and lower (\wedge_5 : C5) elements. The upper one dominates, though, mainly because \wedge_2 is actually sounded. Wedge figure in the cadence.



Jullien, *Queens Polka* (New York, 1848)



J. Klemczynski, *La Mobile*, op.72 (Paris, 1848)



A Lady of Virginia, *The Buena Vista Polka* (1848)



H. C. Lumbye, *Jule Polka* (Copenhagen, 1848)



Joseph Turner, *Castellan Polka* (1848)



George Warren, *Glacier Polka* (1848)



Charles Mueller, *Glen Mary Polka* (LOC). (1849)



Francis Rziha, *Susanna Polka* (1849)

The musical score for *Susanna Polka* is written for piano in 2/4 time. It consists of three systems of staves. The first system is marked with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system features several measures with circled notes, indicating specific melodic or harmonic points. The key signature has one flat (B-flat), and the tempo is indicated by the word "POLKA." at the beginning.

Rziha, *Hyacinth Polka* (1849)

The musical score for *Hyacinth Polka* is written for piano in 2/4 time. It consists of two systems of staves. The first system is marked with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The key signature has two sharps (F# and C#). The tempo is indicated by the word "POLKA." at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of the musical score for John Conrad Viereck's *Kossuth Polka* (1849). The score is written for piano in G major (one sharp) and 2/4 time. It consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the right staff. The system concludes with a measure marked (A5).

John Conrad Viereck, *Kossuth Polka* (1849)*

Second and third systems of the musical score for John Conrad Viereck's *Kossuth Polka* (1849). The second system is labeled "POLKA." and is written for piano in G major (one sharp) and 2/4 time. It consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and melodic lines. A dynamic marking of *p* (piano) is present in the right staff. The system concludes with a measure marked ^5. The third system continues the piece, featuring a series of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the right staff. The system concludes with a measure marked *giojoso.* and a dynamic marking of *p* (piano).

Johann Strauss, sr., *Piefke und Pufke-Polka*, op. 235 [1849]

The musical score is written for piano and consists of two systems, each with four measures. The key signature has two flats (B-flat major), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The treble staff features a rapid, ascending and descending melodic line with many beamed eighth notes. The bass staff provides a strong, rhythmic accompaniment with chords and single notes. The second system continues the piece, with a second ending marked "2da" in the final measure. The dynamics include *f* (forte) and *2da* (second ending).

§ 2: Polkas published in the year 1850

August Ahrens, *Silvien Polka*

f Staccato. stacc. stacc.

stacc. stacc. *f* stacc.

stacc. stacc. stacc.

f Fine.

Charles Albert, *The May Polka*



Charles Balmer, *Serenading Polka with Variations*



3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +

Ped. *p* *

Ped. *

Ped. *

Ped. *

James Bellak, *Virginia Polka*

p Cres - - - cen - - do. *p*

8va

8va

8va loco.

George Felix Benkert, *Peri Polka*

POLKA.

The musical score for 'Peri Polka' is written for piano. It consists of two systems of music. The first system has four measures, and the second system has four measures. The key signature is two sharps (D major), and the time signature is 2/4. The piece is marked 'POLKA.' and 'p' (piano). The melody in the right hand features several triplet figures and accents (^3, ^5, ^2, ^1). The bass line in the left hand also features triplet figures and accents (^6, ^7, ^8). The piece concludes with a repeat sign.

Henri Cellot, *Fidélia*

PIANO.

The musical score for 'Fidélia' is written for piano. It consists of two systems of music. The first system has four measures, and the second system has four measures. The key signature is two flats (B-flat major), and the time signature is 3/4. The piece is marked 'PIANO.' and 'pp' (pianissimo). The melody in the right hand features several triplet figures and accents (^1, ^2, ^3). The bass line in the left hand also features triplet figures and accents (^4, ^5, ^6). The piece concludes with a repeat sign.

Allen Dodworth, *Dodworth's Polka Quadrilles*; arr., John Scherpf, *Dodworth's polka quadrilles*, No. 1; trio of no.4 (LOC)* Cally Polka; Ogden Polka; Olivia Polka (from Rising Lines essay)

According to a note in an essay on the LOC American Memory site, "Allen Dodworth (1822-1896) was the most prominent member of a family that contributed significantly to musical life in New York. He and his father, Thomas, became managers of a band in 1838 and succeeded in developing their business to include managing bands and orchestras, establishing a dancing school, composing and arranging music, publishing, and selling, as well as developing musical instruments" (source: [Jon Newsom, "Brass Band" notes.](#)) This set of quadrilles consists of five polkas. The principal strain of no. 1 (Cally Polka, bars 1-8), the trio of no. 3 (Ogden Polka, bars 25-32), and the trio of no. 4 (Olivia Polka, bars 25-32) all give pride of place to ^5 and rising figures. In the Cally Polka, whether the rising line of the principal strain is also the "structural" or "background" line depends on performance conditions. If the dance begins immediately, then playing the three strains as 1-2-1-3-1-2 equals the 64 bars needed for typical quadrille figures. But if the first iteration of the principal strain is not danced (as was common), then one would add a final statement to make 8 + 64, or 1 + 2-1-3-1-2-1.



musical score system 1, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a rhythmic accompaniment. The tempo/mood marking "molto grazioso." and the dynamic marking "mf" are present.

musical score system 2, continuing the melody and accompaniment. The system concludes with a double bar line and the marking "D.C." (Da Capo).

musical score system 3, featuring a treble and bass staff. The treble staff includes a section marked "8va" (octave) and "loco". The dynamic marking "ff" (fortissimo) is present. The system concludes with a double bar line and the marking "D.C." (Da Capo).

musical score system 4, featuring a treble and bass staff. The system concludes with a double bar line and the marking "D.C." (Da Capo).

musical score system 5, featuring a treble and bass staff. The system concludes with a double bar line and the marking "D.C." (Da Capo).

Allen Dodworth, *Dodworth's Very Best Polka** (from [Polkas essay](#))

Though melodies focused on $\wedge 5$ were most common, occasionally one finds one that uses an $\wedge 8$ - $\wedge 7$ - $\wedge 8$ pattern over a phrase, and most often with some version of an ascending cadence figure. Dodworth uses strongly violinistic figures to move rapidly between octaves and—as a confirming gesture for both $\wedge 8$ - $\wedge 7$ above and $\wedge 7$ - $\wedge 8$ above—gives us $\wedge 1$ & $\wedge 8$ in the final bar rather than the common three repetitions of $\wedge 1$.

LOC link to the score and bibliographical information: <http://www.loc.gov/item/smi850.660340/>

The image displays two staves of musical notation for a polka. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melody with rapid octave shifts, indicated by the annotations $\wedge 8$, $\wedge 7$, and $\wedge 6$ above the notes. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes. The final measure of the bottom staff is circled and labeled $\wedge 1$ & $\wedge 8$, highlighting the concluding interval gesture.

In his “Brilliant Variations” on this polka, William Dressler—an industrious arranger- composer who rivaled Charles Grobe in output at mid-century—takes fullest advantage of this octave motif. See the openings of variations 1 & 2 below. LOC link: [http:// www.loc.gov/item/sm1852.171320/](http://www.loc.gov/item/sm1852.171320/)

1940

Stephen Foster, *Village Bells Polka**

Stephen Foster, *Soirée Polka** (from [Polkas essay](#))

Known for songs, not contemporary social dances, Stephen Foster did publish at least two polkas, the openings of which are shown here. The *Village Bells* includes emphasis on $\wedge 6$ and a direct ascent over $V7$ to $\wedge 8$ in the final bar. The *Soirée Polka* (on the next page) reproduces the figure of the *Cally* polka. The second strain is equally simple and direct.

IMSLP link: [http://imslp.org/wiki/The_Village_Bells_\(Foster,_Stephen\)](http://imslp.org/wiki/The_Village_Bells_(Foster,_Stephen))

Stephen Foster
The Village Bells

The musical score for 'The Village Bells' is presented in four systems. Each system consists of a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f-p*. The second system features a boxed-in section in the right hand, highlighting a specific melodic phrase. The third system starts with a dynamic marking of *p* and includes a *f* marking in the second measure of the right hand. The fourth system concludes the piece with a double bar line. Two arrows are present: one pointing to the G4 note in the second measure of the first system, and another pointing to the G5 note in the fourth measure of the first system.

Stephen Foster
Soirée Polka

Gaiement

The musical score for 'Soirée Polka' is presented in four systems of piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic and includes a triplet in the right hand. The second system features a first ending bracket and a second ending. The third system contains multiple triplet markings and a piano (*p*) dynamic. The fourth system concludes the piece with a final triplet and a double bar line.

Charles Lenschow, *Wedding Polka*, op. 20*

The musical score for "Wedding Polka" by Charles Lenschow, op. 20, is presented in four systems of piano accompaniment. The piece is in 2/4 time, key of D major, and marked "Allegretto." The first system begins with a piano (p) dynamic. The second system features a crescendo (Cres) and includes a triplet of eighth notes in the right hand. The third system also includes a crescendo (Cres) and a triplet of eighth notes in the right hand. The fourth system concludes the piece with a repeat sign.

H. C. [Hans Christian] Lumbye, *Jenny Polka*

The image displays a musical score for the piece "Jenny Polka" by Hans Christian Lumbye. The score is written for piano and features a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation is arranged in three systems, each with a grand staff (treble and bass clefs). The first system consists of two measures, with dynamics *p* (piano) and *f* (forte) indicated. The second system also consists of two measures, with dynamics *p* and *f* indicated. The third system is more complex, consisting of four measures. The first measure of the third system is circled, and the second measure is marked *ff* (fortissimo). The third and fourth measures of the third system are also circled. The score concludes with a final cadence in the fourth measure of the third system.

Herman Saroni, *Oakland Polka*

con 8^{va}. ad lib.

p ben staccato.

The musical score is written for piano and consists of four systems. The first system is marked 'con 8^{va}. ad lib.' and 'p ben staccato.' The second system continues the pattern. The third system features a circled melodic phrase in the right hand, which is repeated in the fourth system. The fourth system also includes a circled melodic phrase and ends with 'D.C.' (Da Capo).

Johann Strauss, jr., *Heiligenstädter Rendezvous Polka*, op. 78

Polka .

The first system of the musical score is in 2/4 time, key of B-flat major. It begins with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The system concludes with a repeat sign.

The second system of the musical score continues the melody and accompaniment from the first system. It features a series of eighth and sixteenth notes in the right hand and eighth notes in the left hand.

The third system of the musical score continues the melody and accompaniment from the second system. It features a series of eighth and sixteenth notes in the right hand and eighth notes in the left hand.

The fourth system of the musical score continues the melody and accompaniment from the third system. It features a series of eighth and sixteenth notes in the right hand and eighth notes in the left hand. The system concludes with a repeat sign.

§3: Polkas published from 1851 to 1859

Max Zorer, *Musical Gift Polka* (1851) alternate title: Gift Concert Polka. Trio. RLT.



Eliza Valentini, *Adelina Polka* (1852)

In the principal strain a nicely expressed wedge, with \wedge_3 predominating and \wedge_2 sounded over ii6 but imagined over the V7, where the rising line is heard.



In the trio a simple rising line from \wedge_5 .



Johann Strauss jr., *Harmonie polka*, op. 106 (1852)

Polka.

This musical score is for a polka in 2/4 time, marked 'Polka.' in bold. It features a piano introduction with a treble and bass staff. The main melody is in the treble staff, starting with a key signature of one flat (B-flat) and a common time signature. The bass staff provides a rhythmic accompaniment with chords. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like '1^{ma}' and '2^{da}' indicating first and second endings. The piece concludes with a double bar line.

Johann Strauss jr., *Electro-magnetische polka*, op. 110 (1852)

This musical score is for a polka in 2/4 time, marked 'Electro-magnetische polka'. It features a piano introduction with a treble and bass staff. The main melody is in the treble staff, starting with a key signature of one sharp (F-sharp) and a common time signature. The bass staff provides a rhythmic accompaniment with chords. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions like '1^{ma}' indicating a first ending. The piece concludes with a double bar line.

William Buchheister, *Bell Polka* (1855)

The *Bell Polka* (1855) was published in Detroit as a "Remembrance of the Germania Musical Society" and "dedicated to the Ladies of Detroit." Link to the Library of Congress page for this piece: [link](#).

According to Nancy Newman, the composer, listed here only as "Buchheiser," was William Buchheister, a violist in the Germania orchestra, a group of German and Irish musicians who came to the United States in 1848 and were active in New York and Boston till they disbanded in 1854. Buchheister and his colleague Carl Stein then moved to Detroit to establish the Boston Music Store, renamed Weiss & Buchheister after Stein left in 1865; Buchheister died sometime after 1869; the store closed in 1880 (Newman 249).

The design is a very common one: dance-trio-dance da capo, where the dance has two repeated eight-bar strains—each shown below—and the trio, in the subdominant key, has the same. The da capo repeats the dance but then adds a coda which is still another repetition of the two strains with a slightly altered cadence to close—see the third example below. The alteration consists of a simple rising line, followed by a brief codetta.



second strain:



coda:

The image displays a musical score for a Coda section, consisting of three systems of music. The first system is labeled "Coda" and begins with a piano (p) dynamic marking. The music is written for piano in 2/4 time, with a key signature of one sharp (F#). The first system includes a treble and bass staff. The second and third systems continue the musical notation, featuring various rhythmic patterns, including triplets and sixteenth notes, and chordal textures. The score concludes with a double bar line.

Reference: Nancy Newman, *Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America*. Rochester: University of Rochester Press, 2010.

Grieg, *Larvikspolka*, EG 101 (1858); [link to blog post](#)

Presumably a collected piece of social dance music. Larvik is a city in southern Norway. The design of this polka is the very common ABACA of social dance music, beginning with contredanses in the late 1700s and then spreading to almost all other types. The ABACA can be almost indistinguishable from a small ternary form (ABA) with trio (C) and truncated reprise (A), though the "trio" is only one strain, not the two we usually find in the familiar Classical instrumental repertoire of sonatas, etc. The equally common case used here has A as a single principal strain, B a first "trio" in the subdominant key, and C a second trio in the relative minor. (In the contredanse repertoire C is almost always in the parallel or relative minor, which fact might suggest that *Larvikspolka* is a traditional tune, not a newly composed one from the 1850s). The modern notation is by "Sigerland" and is available on IMSLP: [link](#).

Larvikspolka
Polka from Larvik Edvard Grieg

A

Piano

B

Reprise A

C

coupling C6 — C5

p

f

(=C: ^8) ^7

1. 2.

p

Reprise A

I hear a primitive rising line in A:

^5 ^7 ^8

In the first iteration of A, however, an inner voice is pushed above (F4 to F5) and the unfolded B4-F5 closes into C5-E5--see below. We can then trace the voices in the two trios. The C5-E5 interval remains stable in the first trio B, except that E5 moves up to F5. In the second trio C, G4 becomes A4/A5 and C5 remains stable.

A B C

A synoptic view, then, is as follows. The graphic suggests that I have "collapsed" two aspects into one, as the line ^5-^7-^8 is easily understood based on the proto-background ^5-^8.

A B A' C A''

^5 ^8 ^8 ^5 ^8 ^8 ^7 ^5 ^7 ^8

^3 — (^4) ^4 ^3 — (^3) — ^3 ^4 ^3

§ 4: Polkas published in 1860-61

Adolph Baumbach, *Silver Cascade Polka*

Two systems of musical notation for the *Silver Cascade Polka*. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment, featuring a dynamic marking of *f* (forte) and a circled section of the melody. The piece concludes with a *Fine.* marking.

Hattie M. Calder, *Arch Street Polka*

Four systems of musical notation for the *Arch Street Polka*. The score is written for piano and includes dynamic markings such as *f* (forte), *p* (piano), and *fz* (forzando). The piece is in 2/4 time and features a variety of rhythmic patterns and articulations. The final system includes a first ending bracket marked with a '1'.

Composer unknown, *Arch Street Theatre Polka*

The musical score for 'Arch Street Theatre Polka' is presented in two systems. Each system consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system contains two measures, and the second system contains two measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A dynamic marking of *f* (forte) is present at the beginning of the first measure of the first system. The notation includes various musical symbols such as slurs, ties, and accidentals.

Edmond Delafosse, *Chinoise impériale*

The second strain is a simple case of taking the consequences of the ninth in V9: bar 3 motivates the simplest of rising cadence lines in bars 6-8.

The musical score for 'Chinoise impériale' is presented in two systems. Each system consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system contains two measures, and the second system contains two measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A dynamic marking of *cres.* (crescendo) is present in the first measure of the second system, and a dynamic marking of *ff* (fortissimo) is present in the second measure of the second system. The notation includes various musical symbols such as slurs, ties, and accidentals.

L'Épine, arr. Arban, Polka from *Croquignole* XXXVI

Three strains in this polka are of interest: the first in the polka itself, and the first and second in the trio. A 16-bar sentence consists of an 8-bar presentation with two identical 4-bar ideas. The continuation repeats a cadence figure. Bar 9 picks up the cover tone D6, so that an upper voice $\wedge 2-\wedge 1$ (or $\wedge 9-\wedge 8$) is in a wedge with the rising figure coming from A5 (bars 11 and 15).

POLKA. *p. Leggiero.*

The first trio strain uses a simple rising line, though most of the emphasis before that is on $\wedge 6$ (as 9 of V9), not on $\wedge 5$.

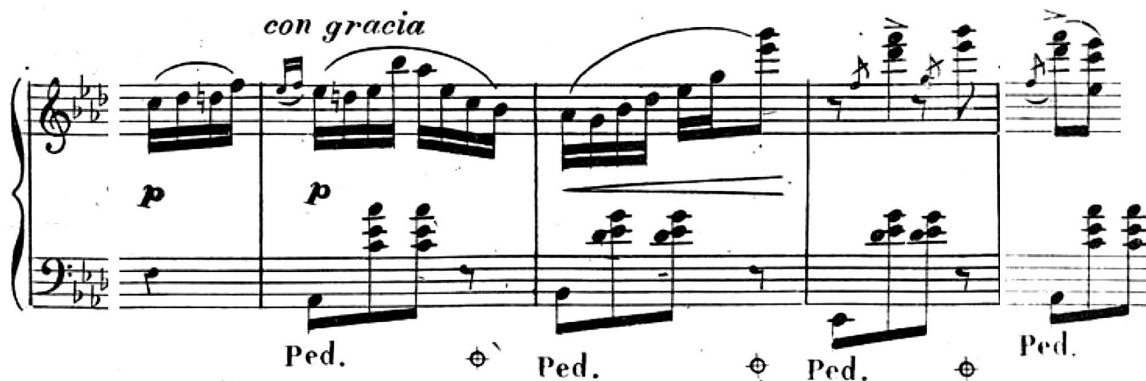
TRIO.

The second strain is similar to the beginning of the polka, in that a cover tone (here, D6) is picked up in the cadence. Note especially the characteristic scale down from $\wedge 7$ over V.



E. Ketterer, *Filigrane Polka*

For the salon, definitely not for dancing. A very complex play of register. Note especially the emphasis on the high register aided by the crescendo in bar 2 and the descent from the leading tone in bars 3-4.



In the return of A, the composer increases the effects with 32nd notes in bar 2 and a sforzando on V9 in bar 3. (the syncopation generated by that is not a traditional polka figure).

The musical score is for piano and is written in 2/4 time with a key signature of three flats. It consists of two systems. The first system shows the beginning of section A, with a treble and bass staff. The bass staff has a continuous pedal point. The treble staff features a melodic line with 32nd notes in bar 2. The second system continues the piece, with a sforzando (sf) on V9 in bar 3. Pedal points are indicated throughout the score, with some marked with a circled cross symbol. The score is divided into two systems, with the first system showing the beginning of the section and the second system showing the continuation.

The cadence takes the rising effects to the extreme. Here any notion of $\wedge_3\text{-}\wedge_2\text{-}\wedge_1$ or even $\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$ would be a bland, irrelevant abstraction.

The musical score is for piano and is written in 2/4 time with a key signature of three flats. It consists of two systems. The first system shows the beginning of the section, with a treble and bass staff. The bass staff has a continuous pedal point. The treble staff features a melodic line with 32nd notes in bar 2. The second system continues the piece, with a sforzando (sf) on V9 in bar 3. Pedal points are indicated throughout the score, with some marked with a circled cross symbol. The score is divided into two systems, with the first system showing the beginning of the section and the second system showing the continuation.

Henry Kleber, *Springfield Polka*

Interesting case where obvious rising gestures and underlying figure coincide. (That coincidence is by no means necessary—or common.)



H. C. Lumbye, *Erik Polka*

The B section of the polka is a 16-bar period in the dominant key with a pedal tonic bass. The ascent in the melody is obvious.

A three-system musical score for a piano piece. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The first system includes a treble and bass staff. The melody in the treble staff shows a clear upward movement. The bass staff features a steady, low-toned accompaniment. The first system ends with a double bar line and the word "Fine." above the staff, followed by a piano (p) dynamic marking. The second and third systems continue the piece, with the melody and accompaniment maintaining their respective patterns. The piece concludes with a double bar line and a final key signature change to one sharp (F#).

H. C. Lumbye, *Hilsen til Gothenburg*

Here the wedge figure is also motivic.



The first strain of the trio is a right jumble in its melody, but the line from F#4 to G#4 to A4 in bars 6-8 is clear enough.



H. C. Lumbye, *Hilsen til Stokholm*

Same here in this polka's first strain. Overall, though, the effect is that of a superimposed, if minimal, melody with a focal tone G#5 and an internal "pedal tone" B4.

H. C. Lumbye

PIANO.

Gustave Scott, *Pacific Railroad Polka* (Levy)

A simple wedge design with a plausible focal tone C#6 and a descent in the final cadence against a rising line in the primary inner voice. A sketch is shown at the lower right.

Tempo di Polka.

Michel Zawadzki, *Polichinelle*

Published in Kiev. The publisher Anton Kopicinski advertises three suites of polkas by this composer. *Polichinelle* is included in the second of these. The first strain (bars 1-8) is still another of the many where what might well be a cover tone (Eb^{4/5}) against a focal tone G⁵—this is in bars 1-4—turns out to be the focal tone itself, as the cadence shows (bars 7-8). In the second strain (bars 9-16) Eb⁶ is a cover tone, Bb⁵ plainly the focal tone. The cadence is one of those ambivalent figures where the line simultaneously “rises” from $\wedge 5$ to $\wedge 8$ and literally falls, as C⁶ drops to D⁵. I discussed this variant of the simple rising line already in my 1987 *JMT* article in connection with a Haydn piano sonata.

The image displays a musical score for a piece titled "Polichinelle" by Michel Zawadzki. The score is written for piano and consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system (bars 1-8) features a melody in the treble clef with eighth-note patterns and a bass line with chords. A bracket labeled "8" spans the first four bars. The second system (bars 9-16) continues the melody and bass line, with a bracket labeled "8" spanning the first four bars. The third system (bars 17-24) shows the melody and bass line continuing. The fourth system (bars 25-32) concludes the piece with a double bar line and the word "Fine." written below the bass staff.

The trio offers another wedge figure, though this one I think is decidedly less convincing than it was in Scott's *Pacific Railroad Polka*, because the sequences bring a line down from $\wedge 5$ quite clearly but also because the gesture in the final moment is $\wedge 2-\wedge 1$, not $\wedge 7-\wedge 8$.

The image displays four systems of musical notation, likely for piano, arranged vertically. Each system consists of a treble staff and a bass staff. The notation is complex, featuring many chords and melodic lines. The first system includes a dynamic marking 'p' (piano) and an '8' above the treble staff. The second system also has an '8' above the treble staff. The third and fourth systems have '8' above the treble staff. The notation is in a key with three flats and a 2/4 time signature.

§ 5: List of polkas named or discussed in essays or other documents published on Texas ScholarWorks

The list is chronological. It excludes pieces already discussed in the main text above. Links go to the essay's page on Texas ScholarWorks. Titles without links come from the *Rising Lines Table*, the latest version of which is also published on the Texas ScholarWorks platform: [Rising Lines Table](#). "LOC," "Levy," and "Duke" refer to digitized sheet music collections—for more on these, see the *Rising Lines Table*.

- Guilio Alary, *Le 3 Nozzi*, "Sontag Polka." Multiple versions on the LOC site (1852)
- W. P. Badger, *Union polka*. Duke (1853)
- A. E. Blackmar, *Washington artillery polka march*. Duke (1864)
- Charles Blake, *Tourists' Polka*. Levy (1880)
- Franz Boehme, compiler, n 255 "Polka (älteste?)" from *Geschichte des Tanzes in Deutschland* [1886]: "Um 1841-45 sehr beliebt" link to [Rising Lines essay](#); link to [Polkas essay](#)
- Franz Boehme, compiler, n 258 "Bäyrische Polka" from *Geschichte des Tanzes in Deutschland*: "1843-60 sehr beliebt in Deutschland" link to [Rising Lines essay](#); link to [Polkas essay](#)
- Francis Brown, *Barnum's Baby Show Polka*. Duke (1855)
- Mrs. S. R. Burtis, [Evening Star Polka](#) (1853): link to [Rising Lines essay](#)
- Anton Canti, *Polka Mazurka* (1849): see [Polkas essay](#)
- Composer unknown, *Cally Polka* (earliest American publication in 1846; Allen Dodworth, arr.): see [Polkas essay](#)
- James Couenhoven, *27th National Guards Polka Quick Step* (1851): see [Polkas essay](#)
- William Dietretch, *Our favorite polka quadrille*. LOC (1851)
- D. L. Downing, *Florence Polka*. LOC (1854)
- William Dressler, *Brilliant Variations on Dodworth's Very Best Polka*: see [Polkas essay](#). (1852)
- William Dressler, *1851 Polka*. LOC. (1851)
- William Dressler, *Fort Hamilton polka redowa*, trio. LOC (New York, 1852)
- Frank Drew, *Our American Cousin*. Polka. Levy (1859)
- Carl Eckert, *Henrietta Polka*. LOC (1853)
- Aylwin Field, *Grand tour of Europe and Siege of Sebastopol Polka*. LOC (1855)
- Charles Grobe, arr., *Grace Greenwood Polka*. LOC. (1853)
- D. T. Haraden, *Adelaide Polka* (1857): link to [Rising Lines essay](#)
- Jupiter Z. Hesser, ["Jupiter's Polka"](#): link to [Rising Lines essay](#) (1851)
- George Hewitt, *The Student Polkas*: link to [Rising Lines essay](#) (1851)
- John H. Hewitt, *El Dorado Polka* (1852): see [Polkas essay](#)
- J. G. Maeder, *A High-old Polka*. LOC. (1851)
- Carl Merz, *Deliciosa or Leonore Polka* (1855): see [Polkas essay](#)
- Madame de Moricourt Groebl, [Fontainebleu Polka](#): link to [Rising Lines essay](#) (1851)
- Johann Munck, *Stuyvesant polka redowa*, Trio. LOC. (1853)
- C. L. Peticolas, [Hiawatha polka](#) (1855-56): link to [Rising Lines essay](#)
- James Porter, *Gem Polka*. LOC (1852)
- Francis Rziha, [Yankee Doodle Polka](#): link to [Rising Lines essay](#) (1855)
- Bedrich Smetana, *3 Polkas poétiques*, op. 8, no. 3 in Ab major (1854-55)
- Bedrich Smetana, *Venkovanka* (1879)
- Eduard Strauss, *Tour und Retour*. Polka française (1870s?): see [Polkas essay](#)

Eduard Strauss, *Wien über Alles! Polka Schnell* (1870s?)
Johann Strauss, jr., *Champagner-Polka*, Op. 211 (1858)
Johann Strauss, jr., *Kammerball-Polka*, Op. 230 (1860)
Johann Strauss, jr., *Studenten-Polka*, Op. 263 (1862)
Johann Strauss, jr., *Schnell-Polka* (Galopp) "So ängstlich sind wir nicht, Op.413" (from *Eine Nacht in Venedig*). [Link to the blog post](#). (1883)
Johann Strauss, jr., *La Viennoise*, Polka-Mazurka (1854)
Johann Strauss, jr., *Die Fledermaus* (1874), n5, Act I Finale, "Trinklied"; "Herr, was dächten Sie von mir"
Johann Strauss, sr., "Jumping Polka" (1849)
Jaromir Vejvoda, and Vasek Zeman, *Beer-Barrel Polka*, Original title: "Skoda Lasky" ("Lost Love"). English lyrics (1934) by Lew Brown; the title by Wladimir Timm.
William Vincent Wallace, [Rosebud Polka](#): link to [Rising Lines essay](#) (1852)
J. T. Wamelink, *Sweetbrier Polka-Mazurka, with Variations* (1854): see [Polkas essay](#)
J. T. Wamelink, *Central Park Skating Polka*. Levy (1865)
Mrs. Delia Ward, *North Western Ralilway Polka* (1859): see [Polkas essay](#)
Paul Tulane Wayne, *Trolley Polka*. Levy (1893)
Edward White, arr., ["Jullien's Drum Polka"](#): link to [Rising Lines essay](#) (1850)
Albert H. Wood, [Evening Shade Polka](#): link to [Rising Lines essay](#) (1854)
Carl Michael Ziehrer, *Bruder Liederlich*. Polka française (c.1850): see [Polkas essay](#)

§ 5a: List of polkas discussed in [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#) (2015), in order of presentation there.

Franz Boehme, n 255 "Polka (älteste?)" from *Geschichte des Tanzes in Deutschland* [1886]:
"Um 1841-45 sehr beliebt"
Franz Boehme, n 258 "Bäyrische Polka" from *Geschichte des Tanzes in Deutschland* [1886]:
"1843-60 sehr beliebt in Deutschland"
Composer unknown, *Cally Polka* (earliest American publication in 1846; Allen Dodworth, arr.)
Carl Merz, *Deliciosa or Leonore Polka* (1855)
Allen Dodworth, *Dodworth's Very Best Polka* (1850)
William Dressler, *Brilliant Variations on Dodworth's Very Best Polka* (1852)
Stephen Foster, *Village Bells Polka* (1850)
Stephen Foster, *Soirée Polka* (1850)
James Couenhoven, *27th National Guards Polka Quick Step* (1851)
John H. Hewitt, *El Dorado Polka* (1852)
Mrs. Delia Ward, *North Western Ralilway Polka* (1859)
Johann Strauss, jr., *La Viennoise*, Polka-Mazurka (1854)
Anton Canti, *Polka Mazurka* (1849)
J. T. Wamelink, *Sweetbrier Polka-Mazurka, with Variations* (1854)
Eduard Strauss, *Tour und Retour*. Polka française (1870s?)
Eduard Strauss, *Wien über Alles! Polka Schnell* (1870s?)
Carl Michael Ziehrer, *Bruder Liederlich*. Polka française (c.1850)

§ 5b: List of polkas discussed in [Complex upper-voice cadential figures in traditional tonal music](#) (2014), in order of presentation there.

Johann Strauss, sr., "Jumping Polka" in an edition for piano published in 1849
Marienka polka attributed to Johann Strauss, sr. J. C. Viereck, arr., published an arrangement under Strauss's name in 1850.
The [Tarand Polka](#) by James Deems was self-published in Baltimore.
The [Gabriella Polka](#)
The [Pavonia Polka](#).
The *First* [Taglioni Polka](#)

§ 5c: List of polkas discussed in [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#) (2015), in order of presentation there.

[Evening Shade Polka](#)
[Evening Star Polka](#) by Mrs. S. R. Burtis (1853)
[Fontainebleu Polka](#) by Madame de Moricourt Groebl
[Hiawatha polka](#) by C. L. Peticolas (1855-56)
[Marienka Polka](#) (by Strauss, sr.?)
The [Student Polkas'](#)
[Dodworth's Polka Quadrilles.](#)
[Yankee Doodle Polka.](#) by New York bandmaster Francis Rziha.
[Rosebud Polka.](#)
[The Wedding Polka.](#)
"Hop Waltz"; in a collection published by G. Willis in Baltimore.
The "bayrische polka"; in Franz Boehme's *Geschichte des Tanzes in Deutschland* (1886)
"Laura Polka" by Antonio Barili (1848)
"Adelaide Polka" by D. T. Haraden (1857)
Edward White's arrangement of "[Jullien's Drum Polka](#)"
J. C. Viereck's "[Kossuth polka](#)"
One of the "earliest polkas" (in Boehme's *Geschichte des Tanzes in Deutschland* (1886)).